

WASHINGTON, D. C., SUNDAY, APRIL 16, 1922.

## EASTER PLAYS AND PLAYERS IN THE WASHINGTON THEATER

### New Week Offers A Full Calendar In the Playhouse

Fred Stone, Olga Petrova and  
Fay Bainter Before  
The Footlights

THE passing of Lent in the Washington theater marks the simultaneous re-opening of the city's three legitimate theaters, two of which have functioned but intermittently during the past two months. At the Garrick, Olga Petrova appears in her new play, "The White Peacock," while Fred Stone brings "Tip-Top" to the National. Samuel Shipman's "East is West" returns for a week's run at Pol's, and altogether, the week is peculiarly attractive from the standpoint of the theatergoer.

**NATIONAL**—Fred Stone comes to the National tonight in the musical extravaganza, "Tip-Top," a Charles Dillingham production. "Tip-Top" was written and devised by Anne Caldwell and R. H. Burnside, set to melody by Ivan Caryll, and staged by R. H. Burnside. Mr. Stone appears in the role of Tipton Topper, nicknamed "Tip-Top," an eccentric individual of happy-go-lucky propensities. His misadventures and mishaps constitute the story which he dominates with irresistible and exuberant love for sheer fun. Among his associate merry-makers are the Duncan Sisters, the Six Brothers Brown and the Sixteen London Palace Girls. At the Saturday matinee, Mr. Stone will present to the children "The Fred Stone Jingle Book," with rhymes by George Ade.

**POLIS**—"East is West," the comedy by Samuel Shipman and John B. Hymer, returns to Washington for this week for an engagement at Pol's. The play has to do with Americans, involved with the reaction of the Chinese to the civilization of the West. Fay Bainter is the star. "East is West" is the age-old story of Cinderella with the girl of the hearth garbed in the Chinese mode. And this Cinderella finds her Prince charming, too. Miss Bainter's cast includes Ralph Locke, Robert Harrison, Frederick Howard, William Tennyson, Leonora von Ottinger, Maria Namara, and others.

**GARRICK**—Olga Petrova comes to the Garrick tomorrow night in a new romantic play of modern Spain, "The White Peacock." This dramatic novelty is a romance of Spain, and Petrova is its author. It is a play of the modern woman, planned to demonstrate that a gifted woman need not be a slave to any man, no matter how powerful he happens to be. In the company are Robert Brister, Louis Calhern, one of the best young leading men of the day, E. L. Fernandez, Judson Langill, James Kindregan, Messinger Bellis, Letha Walters, Doris Carpenter and Ludmilla Terezka.

THE week in Washington is marked by the closing for the vaudeville season at the Belasco, though Keith's offers a trio of headlined artists, with profoundly interesting Easter Week bills at the Strand and the Cosmos. Texas Guinan and a company of players will feature the Strand bill, while the Cosmos offers the Joe Boganny Troupe in "School Days." The Capitol also ended its burlesque season last night.

**B. F. KEITH'S**—Tomorrow's matinee at 2:15 o'clock will be considered the Easter Holiday matinee at B. F. Keith's, and on Friday next the matinee will be given in aid of the National Vaudeville Artists, Inc. The bill will be supplemented by stars and acts from the other theaters of the city on this occasion. This week's program includes three headline attractions, Bessie Barriscale in person in "Picking Peaches," W. C. Fields, "the silent humorist" in "Golfing," Ralph Riggs and Katherine Witche in "Dance Idyls," John T. Murray and Vivian Oakland in "Sublime and Ridiculous," Owen McGivney in "Bill Sikes," Frank De Voe and Harry Hosford in "The Vamps," Frank Gaby, and Ben Beyer and Brother.

**COSMOS**—The Easter week at the Cosmos, beginning tomorrow, will be headed by the famous Joe Boganny Troupe, sensational but amusing acrobats from the New York Hippodrome in "School Days." Another feature will be Kuter, Henry and Kuter, trio of singers in songs. Other acts will include Libby, Sparrow and company in "The Traffic Cop," Flo Lewis in song; Burns and King, in "Platonic Love," the Martellos, in moments musical; Vivian and Clark in comedy; Herbert Rawlinson in "The Man Under Cover," "West is West," comedy; the International News and Urban Movie Chats.

**STRAND**—At the Strand this week the bill is headed by the personal appearance of the stage and screen star, Texas Guinan and company in person and on the screen in a spectacular dramatic playlet, "Spitfire." Other acts include "Just Friends," with high-jumping dogs; Edith La Mond, in character songs and impersonations; Bender and Armstrong; the Leach, La Quinlan Trio in equilibrium, and Fred Stone in his exceptional screen offering, "Billy Jim."

**GAYETY**—The "Maid of America" opens its engagement this afternoon at the Gayety, with Bobby Barry heading the cast. The company is presenting a laughable revue, "Fol Dollies," by William K. Wells, in two acts and six scenes, with pretty girls, capable comedians, singers and elaborate settings and costumes. Bobby Barry is the star and in his support are Fred Reeb, Dick Lancaster, Alfaretta Symons, Jean Fox, Daisy Harris, Ed Griffin, Ed Smith and Leonard King.



### NEW YORK PLAYS.

By WALTER F. EBERHARDT.

NEW YORK, April 15.—"Lady Bug" with John Cumberland and Marie Nordstrom; Marjorie Rambeau in "Her Three Husbands"; "Partners Again," further dramatization of Potash and Perlmutter, and "The Bronx Express" with the Coburns, seem to be the post-Easter openings.

"The Hotel Mouse" is a misnomer. Mice are supposed to be timorous things and Frances White is anything but that. Her peppy, vivacious style is the same as ever and the title is more easily understood if explained that she takes the part of a little hotel thief. She may never be heard in opera but she has the same manner of getting a song over that has been with her ever since she appeared in "Babes in Toyland" or sang "Mississippi." Her latest is "Round On the End and High in the Middle" (isn't that a cute little riddle). One conjures up images of inveterate beer kegs and porcupines and is left shamed when the answer comes as "Ohio." Every Ohioan in New York has already attended the show and about 200,000 other people are still trying to get in.

"The First Fifty Years." If some of the strong scenes were neglected, would still be remarkable for the fact that two people, comprising the entire cast, can keep an audience interested, performance after performance, for 120 minutes per. Even William Jennings Bryan could be proud of such a record. Clare Eames and Tom Powers render two parts that are distinguished chiefly by the sympathetic interpretation of the changing years from 20 to 70. As a novelty—the first of its line—"The First Fifty Years," which is acted in seven scenes, is a meritorious effort by Henry Winters. The seven scenes occur right after the honeymoon, the first, fifth, tenth, twenty-fifth and fiftieth anniversaries; and the most effective is a small interlude done entirely in pantomime. Besides that powerful incident words are important in expressing the quarrel and reconciliation.

### SHUBERT VARIETY TO EXPAND WITH FALL REOPENING

With the departure of "The Whirl of New York" from the Belasco last night the current season of Shubert vaudeville was brought to a close after a period of thirty-two weeks.

Inaugurated as a new Shubert adventure in amusement, the two-day policy has proven a successful innovation and justifies an expansion of the present plan for next season.

For the first time in vaudeville history the policy of equipping and sending out unit shows was tried and the venture met with such a generous response that this plan will be enlarged for the 1922-1923 season.

### Petrova on Censorship.

Dramatic Editor:

In connection with the recent article on screen censorship in The Herald, I would like the opportunity of presenting my own views on this question that is so vexing to producers and public alike.

It is true, of course, that the stage and the screen do occasionally show a type of vice that should be censored, but I am sure that the stage is not a place where individuals of the proper understanding, appreciation and vision. The fact remains, however, that censors do lack these qualities and the reflex of their peculiar ignorance is seen in their deletion from a stage or screen story of the very moral that is the sole reason for the story itself.

For instance, one has no trouble in depicting the life of a girl living in luxurious sin in a Riverside Drive apartment provided certain fundamental laws of decency, demanded by everyone, are observed. Nevertheless, one will conflict with the censorial idea nine times out of ten if one presses one's story to a conclusion and reveals the logical termination of such a course of living.

The moment one attempts to reveal the true fruits of false living, one is accused of viciousness and pilloried as an individual of decadent moral views.

The chief trouble with censorship is its forcible influence in presenting a false concept of life and, on the other hand, a preventing, on the other hand, a may naturally be drawn from a certain set of facts.

(MME.) OLGA PETROVA.

### Theater Sacrilege.

Dramatic Editor:

As a dramatic critic, it is not possible for you to lift a protest occasionally against the use, particularly on the stage, of phraseology and sentiment that range from the sacrilegious to the profane.

### Current Amusements At a Glance.

GARRICK—Olga Petrova in "The White Peacock." NATIONAL—Fred Stone in "Tip-Top."

POLIS—Fay Bainter in "East is West." B. F. KEITH'S—Vaudeville. STRAND—Vaudeville and pictures.

COSMOS—Vaudeville and pictures. COLUMBIA—Mac Murray in "Fascination."

METROPOLITAN—Richard Barthelmess and Charlie Chaplin in double bill.

RIALTO—William Fox production, "Over the Hill."

PALACE—Bert Lytell in "The Right That Failed."

CRANDALL'S—Gloria Swanson in "Her Husband's Trademark."

By special arrangement with the Wholesome Pictures Corporation of Chicago, Crandall's Savoy, Avenue Grand, Apollo and York theaters will give special performances for children on Tuesday and Friday of the current week, offering the much-talked-of picturization of "Little Red Riding Hood" and "Twinkle, Twinkle, Little Star," with all-star casts of children as the major features of the bill.

### More About Censorship.

Dramatic Editor:

I have been very much amused at the several articles you have written on censorship, in which you place the solution of the matter squarely up to the movies themselves. I have been more amused, however, by the fact that the movies have apparently taken no cognizance of the solution you pointed out in your article of Sunday.

Thinking the matter over, I confess myself interested in the application of the remedy you suggest, particularly in the small towns, where one picture show serves the entire population. How, for instance, could the proprietor of that theater be persuaded to urge the candidacy of an anti-censorship Republican candidate, when by so doing, he would be outlawing the patronage of his Democratic patrons, who, as you know, are very, very partisan in the "sticks." There may be some way of bringing moral suasion to bear on such a man but for my part, I cannot conceive of the factor that would win him over to the anti-censorship cause at the expense of his Democratic quarters and dime.

AMANDA C. KESSLER, Lander, Md.

### "Red Riding Hood."

By special arrangement with the Wholesome Pictures Corporation of Chicago, Crandall's Savoy, Avenue Grand, Apollo and York theaters will give special performances for children on Tuesday and Friday of the current week, offering the much-talked-of picturization of "Little Red Riding Hood" and "Twinkle, Twinkle, Little Star," with all-star casts of children as the major features of the bill.

### Concerts—Lectures.

Under the direction of Dr. Archibald T. Davidson, conductor, the Harvard Glee Club, a choral organization composed of college men, will be heard in concert at the New National Theater next Thursday afternoon at 4:45 o'clock. The concert will be given under the local management of T. Arthur Smith, Inc.

Sir Arthur Conan Doyle, the famous English author and lecturer, who has just arrived in this country for an extended lecture tour, the profits of which will be given to the cause of physical research, will be heard in this city at the New National Theater Friday afternoon, April 28, at 4:30 o'clock. The lecture will be given under the local management of T. Arthur Smith, Inc.

Margaret Matzenauer, contralto of the Metropolitan Opera Company, will sing in concert April 26 at Pol's Theater for the benefit of the Wellesley College endowment fund. Tickets may be obtained at Pol's or at the Washington Wellesley Club.

A concert will be given by the In-Com-Co Male Chorus on Wednesday, April 19, at 8:30, at the auditorium of the Department of the Interior. This concert is open to the public. It is the third which the chorus has given this year, in addition to a recital given at the Arts Club. This male chorus of thirty voices is endeavoring to do a very high grade of choral work. The club will present Mme. Henriette Coquelet, soprano, and will be assisted by William C. McCullough, of Portland, Oreg., the accompanist for the Apollo Club of that city.

### COMEDIAN FIELDS MOVES TO KEITH'S FROM NATIONAL

It is not often, in the theatrical firmament, that a star jumps out of one constellation into another by the mere process of moving, over the week-end, from the National to B. F. Keith's. Yet, by this simple transfer from Thirteenth and E streets to Fifteenth and G streets, W. C. Fields, juggler of note and comedian of distinction, has changed his allegiance from Mr. Ziegfeld's "Follies," with which he has been a stellar attraction for, to, these many years, to the versatile vaudeville arena headed by Mr. Albee.

There is no particular conviction of nature back of the move, as the "Follies" closed here last night. Mr. Fields, in the normal course of events, would be out of a job unless he signed up elsewhere. Mr. Albee is busily engaged in signing up as many stars as possible for the Keith circuit, in view of the approach of the Third-of-a-Century Anniversary Week. Mr. Ziegfeld is thinking about a new show—and there you are.

So Messrs. Fields and Ziegfeld, joint purveyors of amusement in the latter's interesting enterprise, are to part company, at least for the time being, and as a consequence Mr. Fields plays Washington two consecutive weeks. At Keith's he will put on his ludicrous "Sketch," "Golfing," which shows him at his best as a well-meaning but unfortunate adventurer in the popular pastime of men over 40.

### Mr. Hopper's Merry Makers Challenge Ziegfeld's Crown

New York Awaits Outcome of Plan to Revive Satire in The Revue.

By EARLE DORSEY.

LAUNCELOT HOPPER, the most ambitious but ill-starred theatrical ventures launched during the past season by actors out of a job, De Wolf Hopper now braves the lightning, and in a prospectus of classic optimism announces something new in the revue type of entertainment.

A glimpse of the Hopper prospectus warns one with a strange enthusiasm. Hopper and his associate "Funmakers" propose to carry on the banner, that was incontinently dropped by F. Ziegfeld, Jr., when girls and scenery were found to fill the bill. In short, they propose to give New York a revue that will strongly reflect a satiric element and which will include comedy, burlesque, drama and song, all in a grand hurly-burly of mirth and merriment, recklessly and uncompromisingly titled, "Some Party!"

For instance, Mr. Hopper sets forth the cardinal principle of his idea as not only a "back-to-satire" movement in revue staging, but, additionally, the exhumation of a long series of drooleries that have tickled the sophisticated senses of the Lambs' Club personnel at the periodical gambols of that organization.

Hopper is said to have nursed the idea for a long time and to have interested R. H. Burnside in the matter. Together, they outlined a program, obtained a theater and began rehearsals with a cast that includes Jefferson De Anzulis, Lew Dockstadter, William Courtleigh, and a good many others.

"A revue," says the founder of the plan, "should first of all be satirical. . . . Of late years, revues have emphasized the pictorial to the neglect of comedy. They have glorified the costume designer and the scenic artist. My associates and I believe that in an appeal to the ear, rather than to the eye, success in this kind of entertainment really lies. However, the pictorial will not be overlooked."

FAIR words, indeed, and nobly spoken, but "Some Party" has yet to achieve distinction. Its opening was scheduled at the Al Jolson Theater in New York last night and the returns have not yet arrived. Its course, however, will be interesting to watch—particularly interesting to the theatergoers of a city like Washington, which, having seen Ziegfeld's rise on the girl-and-music horizon to a zenith not approached by any other producer, now watches his deterioration into a mere aqueous nebula of scenery, costumes and chorus ladies.

Although it is possible to generate great enthusiasm for Mr. Hopper's idea, one approaches its material form with a vast amount of trepidation. Somehow its cast seems not overwhelming as a potential amusement factor. No mention at all is made of its writers of libretto, music score and incidental comedy, nor are the masters of pictorial display, which is not to be overlooked, particularly prominent in the broadcasting.

Such an attitude may not be quite fair, but skepticism is in order when such movements are undertaken. George M. Cohan, who was not for unmasking Ziegfeld as the revue king, but who promptly flopped to the status of a burlesque impresario, all too frequently it happens that a poor Ziegfeld show is far superior to the best products of his competitors, and in all the years he has been producing revues and neglecting satire, George M. Cohan was the only one who went him one better in the field of satire with the now-ancient Cohan Revue.

There is a possibility, however, that Mr. Hopper and his playmates may achieve a success. Even though a partial success, it may prove a lever that should lift Mr. Ziegfeld an inch or two from his bogged-down condition in the girl-and-music swamp. As the foremost producer of revue entertainment in America, Ziegfeld is greatly suffering from an absence of competition, from the lack of a thorough-going pacemaker, from the fact that there exists in America, save only Cohan, no producer who seems able to approximate Ziegfeld's skill, even at its worst.

This, then, may prove the real value of Mr. Hopper's effort. It may do nothing more than serve as a medium to show Ziegfeld the depths of his deterioration. For slumped he most certainly has, as witnesses the "Follies," current here last week, and unless something awakens him to his work the sixteenth "Follies" may even be worse than the fifteenth.

PASSING to less speculative matters, one discerns, in the production last week at the Garrick—"The Charlatan"—the hectic efforts of theater producers to isolate and turn to their profit existing trends and fashions in the drama.

"The Charlatan," for instance, is nothing more nor less than Adolph Klausner's effort to financially capitalize the vogue for mystery melodrama that is always more or less latent in the theater, but which, at present, seems to enjoy a profound recrudescence. There is nothing moral or legally wrong in Adolph Klausner or any other producer producing a play to fit the fashion, but the instruments chosen to attain this end are frequently subject to complaint.

Looking over the high spots of the current mystery-melodrama fashion one recalls such plays as Cohan's production of "Three Faces East," the Hopwood-Ringheim dramatization of "The Circular Staircase," ("The Bat"), and the current New York thrill-chaser, "The Cat and the Canary." These three plays, while similar in theory, are also plays of high mechanical skill and merit, combining, in addition, a certain lift of dialogue and an unquestioned smoothness of thought and construction.

Each of the three was not only entitled to the success it achieved, but each of the three undoubtedly had a hand in the creation of the vogue that Mr. Klausner would turn to account with his production of "The Charlatan." The Klausner production, however, differs materially from its enumerated forerunners, in that it is highly imitative, hazy in thought, mechanically inaccurate, and blurred in interpretation. As \$2 drama, it is execrable, yet it contains just enough inconsequent thrill and artificial tangle to gloss over its inaccurate phrasing.

It is probable that Klausner's production will be duplicated in other quarters, and before next season is over the theater may be wrapped in a veritable orgy of mystery. Which will, in all probability, bring about a duplication of the process that put the bedroom farce in the discard—a reckless and indiscriminate parade of mystery, eventuating in a bored public.

## IN THE EDITOR'S LETTER-BOX